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dred feet deep. The plan will include accommodation for two hundred patients, with all the necessary officers' rooms, chapel, museum, library, amphitheatre, and reception-rooms. The style will be what Ritch names the independent American; its leading feature being the Roman Arch, carried out in detail, without being hampered by attempting to follow any barbarous example of the Romanesque. The cost of the building will be two hundred thousand dollars.

THE State University of Minnesota is in a melancholy ruin. One wing was built last year at a cost of \$49,000, "with a cupola and mortgage on top," which is the western style of architecture, and there being no doors to the building, it is open to the weather and is going to decay.—*Springfield, Mass. Rep.*

Foreign Correspondence, Items, etc.

ENGLAND.—The Royal Academy, having applied to government for property on which to erect buildings for its purposes, seems to have provoked some newspaper investigations into its right to have the favor granted. The Academy, being a wealthy institution, has applied for a plot of ground belonging to government, valued at \$350,000, on which it proposes to erect a structure of the same value, "to be permanently applied for the purposes of Art." Before making over such a piece of property in perpetuity, the newspapers say, with truth, that the constitution of the Academy should be carefully scrutinized. The Academy is a close corporation, consisting of forty academicians; the power and influence of this artistic oligarchy in England are very great. The number of academicians has not been increased since the foundation of the Academy in 1780, when scarcely forty artists could be found, male and female, to make up the list. Now, there are upwards of three thousand artists in the country; and as there is so large a number, it becomes a matter of public concern to know how the general interests of Art are likely to be looked after before the public makes a donation of valuable property to forty artists, from whose decisions there is no appeal. The Royal Academy is a wealthy institution. Its average annual income for exhibitions for ten years has been \$85,000 per annum; its funded property amounts to \$1,000,000, besides a reversionary interest of some \$350,000 under a will of the late Sir Francis Chantrey.

A FOREIGNER paper says that a prolific manufacturer of pictures of the Dusseldorf School has been sentenced to three months' imprisonment, three years' suspension of civil rights, and a fine of 100 thalers. If all who manufacture pictures of the Dusseldorf School are to be punished by law, the number of courts and legal officers must be increased, for there are plenty of cases on the docket of criticism.

An auction sale of paintings in London, chiefly belonging to Mr. Windus, took place lately. The most prominent lots sold as follows: "Penelope Boothby," by Sir Joshua Reynolds, brought 1,100 guineas; "Mrs. Hoare and Infant," by the same, brought 2,550 guineas; a full-length portrait of a girl (Miss Haverhill), by Gainsborough, 720 guineas; "The Lake of Zug," (water-color) by Turner, 200 guineas; and "The Bridge of Sighs," a vignette, 69 guineas; "A small Landscape," by Sir Edwin Landseer, 440 guineas; "Pot Pourri," by Millais, a female figure, 195 guineas; "Eve of St. Agnes," by Holman Hunt, 160 guineas; "The Last Banquet at Whitehall, in the time of Charles II.," by Leutze, brought 820 guineas.

PARIS.—A statuary in bronze, at Paris, named Crozatier, has left by testament an annual income of 500 francs, which sum is to be devoted to a prize to be awarded annually to the best chaser of bronze or silver, who shall produce the most perfect work during the year. According to the conditions of the will, a committee is to be appointed to decide upon the merit of the works submitted, in the following manner: One of the committee must be a manufacturer of bronze statues, and nominated by workmen; two others must be workmen, chasers, respectively, of figures and ornaments, and nominated by manufacturers; the remaining member must be a decorative painter or a sculptor, nominated by the manufacturers. To insure the qualifications of the parties concerned, especially the workmen, they are registered by one of the government prefects. No wonder that France stands at the head of the manufacturing world as respects art and taste.

Various works of Art belonging to the late Ary Scheffer have been sold at auction lately. Among them were two drawings made by M. Louis, the engraver, from Scheffer's pictures of "*Marguerite à l'Eglise*" and "*Marguerite et Faust au Sabbat*." These brought about \$200 each, purchased by M. Goupil. Two Sketches by Rubens, being the first ideas of two of the Medici series of pictures, were purchased by the government for about \$1,000; the government also purchased "Sketch by Titian of his own mother," for \$320. Many pictures by Scheffer were retained by his adopted daughter, she not being willing to part with them.

THE CRAYON.

NEW YORK, MAY, 1859.

Sketchings.

NATIONAL ACADEMY OF DESIGN.

THE 34th annual exhibition of the National Academy of Design contains 815 works of Art, comprising a majority of the works of Art that have been produced in this city and vicinity during the past year. The exhibition may be said to indicate fairly the degree of public encouragement for Art and the aspect of public taste; in both respects there is a manifest improvement, although there is very little Art of a high order and no sign of advance in this respect upon previous exhibitions; there are a larger number of works exhibited, and these show increased diversity of style and marked progress in all that illustrates technical power and skill. Several pictures that have been painted in our city during the past winter, do not appear in the gallery; these consist of important landscape and figure-subjects, the presence of which would render the galleries more interesting and represent more truly and fully the compass of artistic labor since last year's exhibition.

Of the 815 works of Art collected together, 190 are portraits, 306 are landscapes, 24 are marine-subjects, 108 are figure-subjects, the remainder consisting of animal-subjects, flower and fruit pieces, pencil-drawings, engravings, and a few pieces of sculpture. We quote the titles of leading pictures in the various departments—pictures that possess interest based upon intrinsic merit or as indicating the progress of the artist, and therefore enjoyable.

Of figure-subjects, decidedly the most important are "Negro